



The Erechtheion and Caryatid Temple.

## THE LEARNING OF ARCHITECTURE.—IV.

ROYAL ACADEMY LECTURES, 1902.

By Professor AITCHISON, R.A., *Past President, Royal Gold Medallist.*

**A**FTER Gothic the next great architectural epoch in Europe was the Renaissance. Early in the thirteenth century Niccola Pisano discovered at Pisa a portion of an ancient Roman sarcophagus and imitated it, and thus by studying admirable sculpture he became the founder of the great school of Tuscan sculptors. All the Italian architecture that was not Romanesque had been tinged with a little of the Gothic that sprang up in France, England, and Germany: the Gothic Cathedral of Milan is said to have been designed by a German architect. In consequence of this superior education in sculpture the Italian sculptors were far ahead of the architects. Dante, who gives whole pages of description of sculpture, hardly mentions architecture, but only takes one simile from a corbel.

When Brunellesco, the goldsmith, jeweller, clockmaker, and sculptor, foresaw that the Cathedral of Florence would shortly be domed, he went to Rome and studied the architecture there, and when he returned to Florence he made essays in Roman architecture as well as he knew how, and domed the Cathedral.

The forms of Roman architecture were more in accordance with the tastes of the painters and sculptors, who had been cultivated by the study of the human frame, than Gothic, while this new introduction of Roman work naturally pleased the cultivated population of Florence;

and, beyond its artistic superiority, the Italians had not forgotten that Rome was the mistress of the greater part of the civilised world, and were in hopes, if they could rival or surpass the Romans in poetry, history, painting, sculpture, and architecture, that they might bring back



FIG. 1.—CAPITALS, CHÂTEAU DE CHAMBORD.

was that a hybrid was formed of the newly revived Classic and the Gothic, which has formed a very marked style in France, of which the Hôtel de Chambord and the Château de Blois are perhaps the two finest examples. I mention Chambord first because that was vaulted with one of those flat elliptical vaults that the French call "basket-handle" vaults.

to Italy, or rather to Florence, whose population was the most capable and cultivated of any part of Italy, those powers of conquering and governing that were so marked a characteristic of the Romans; so that Roman architecture, as paraphrased by the Italian artists, not only spread all over Italy, but sooner or later took the whole of Europe captive. But the dream of the introducers of Roman architecture, that they would form a style of their own founded on Roman architecture, was doomed to disappointment, and it was not until a hybrid sprang from Gothic and revived Classic that any originality was imparted to architecture. As soon as the Codex of Vitruvius was rediscovered, Classic architecture was put into antiquarian fetters, from which it has never been freed except when oddity and contortion have prevailed, though the free use of Classic detail at Venice must be excluded from this statement.

France seems to have been the native soil on which Gothic first emerged and had been carried to the highest point it ever reached. Most of you know Professor Willis's *Construction of the Vaults of the Middle Ages*, and probably also Viollet-le-Duc's diagrams, in which he shows the lines the masons required for setting out their vaulting, and this vaulting was sometimes elaborate, and of most curious shapes; after the Gothic architects and masons had elaborated the means of setting out these bays of vaulting and also of executing them so that they fitted exactly, it was not in human nature to renounce all this skill and knowledge for the sake of a new fashion, which, too, only partially appealed to the people; the consequence

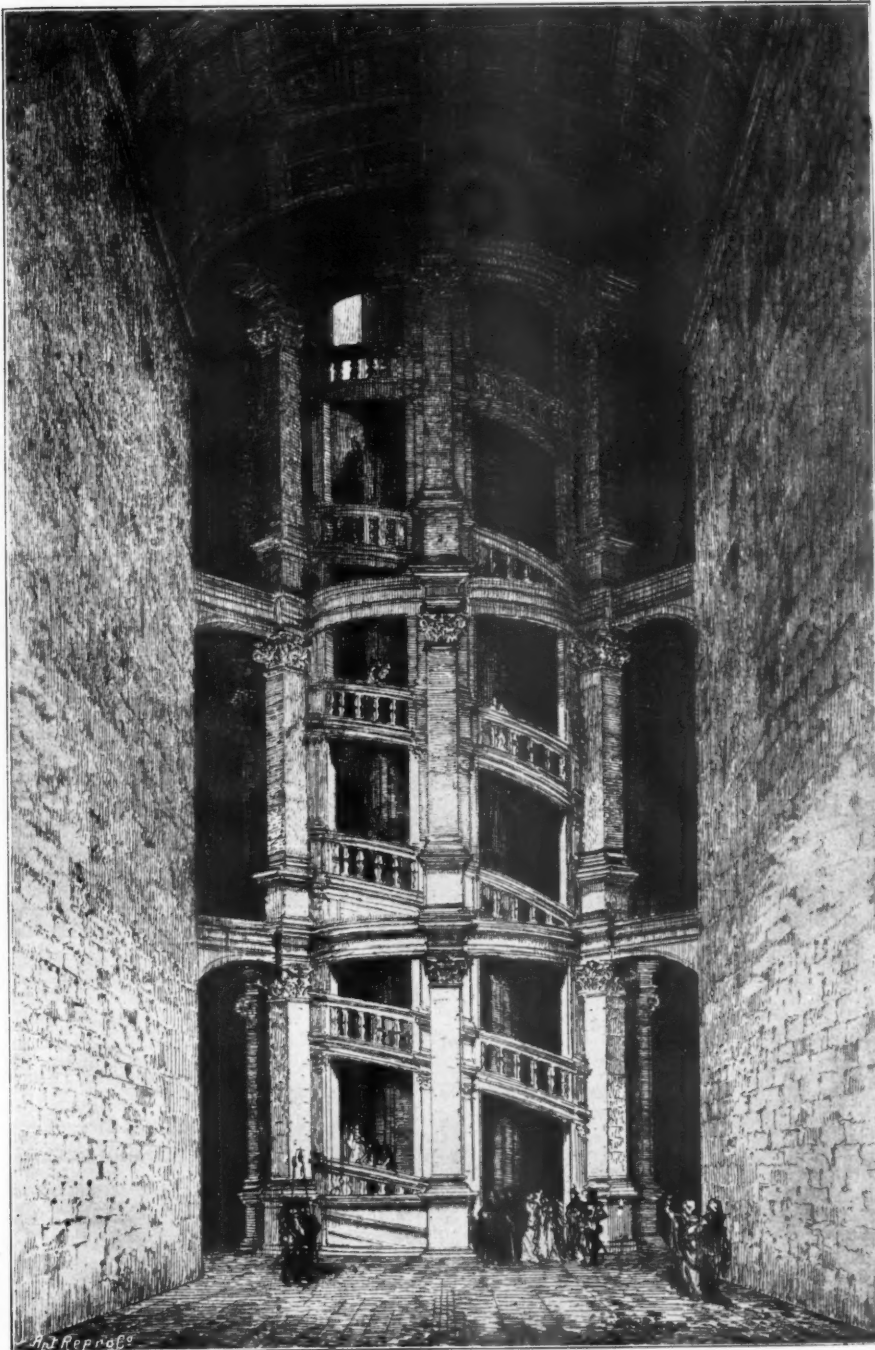


FIG. 2.—VAULTED HALL AND STAIRCASE, CHÂTEAU DE CHAMBORD.

This vault is panelled with sculptured panels, and the caps of the pilasters are very beautiful and original in style. This very slight infusion of Roman Classicity gave a suavity to the architecture, which shows the introduction of a new principle; but this I think mainly applies to work that is not ecclesiastical; this hybrid style was tried on some of the churches, but was a conspicuous failure. It seems odd when you are in the courtyard of the Château de Blois to find this very picturesque fusion of Gothic and Classic superseded by the dullness of the pure revived Classic by Mansard (1598-1666); but no doubt the stately dullness of revived Classic met the desire of the people of those days and was preferred at the time to the picturesque irregularity of a more artistic time.

I am afraid the dictum of Sir Joshua Reynolds, that by studying the inventions of others we learn to invent, is not strictly true; it may stimulate the invention of the inventive, but I fear it will not teach uninventive people to invent. I recollect when I was attending Professor de Morgan's mathematical lectures someone asked him if he could tell him how Napier discovered his bones. (You probably know that one of Sir Walter Scott's heroes was always swearing "by the bones of the immortal Napier"; it was Napier who discovered logarithms, and these were inscribed on pieces of bone.) De Morgan said, "I should be a much greater man than I am if I could give you a rule for making inventions"; and I am very much in this position with the highest part of architecture, which is invention, and which I fear is not to be taught. The thing is to discover the person possessed of architectural invention, and then he or she can probably be taught the best way of using and refining inventions and making them desirable to contemporaries. And that is all I can pretend to do. Probably the English nation has natural proclivities that make it affect one form of invention rather than another, whether the new invention should take the most exquisite simplicity of Greek, the rich magnificence of Roman, or complexity, like late Gothic or Saracenic art.

The excellence to which any of the fine arts arrives greatly depends upon the cultivation of those who love it, *i.e.* the amateurs, and the prevalence of the taste of these lovers in one direction or another. Unfortunately in our own day there seem to be no lovers, so it is difficult to hit the desires of those who are without taste; those people who have the means of indulging in architecture seem to think that their best chance of getting something that they like is by trying every phase of the art that has ever existed, and I suppose the only method that can be adopted to counteract this wholesale copying—which must necessarily be bad, as it does not represent the taste or capacities of the present day—is for the architect to take the high position that is taken by the other "makers," poets, painters, sculptors, musical composers, and writers, and refuse to do any other work but his own.

There can be but little doubt as to the proper way of proceeding with regard to any building: the size and shape of the rooms and corridors required should be the first consideration; in England the most ample light should be provided that the situation allows, sufficient air-space should be secured for the possible occupants of each room; provision should be made for continuous ventilation and means of escape for the fouled air; all parts should be healthfully warmed, the passages should be ample and well lit, and there should be convenient lifts for getting to the different stories. It is true that even if the power for the lifts were supplied at a very low cost we must, for the poorest class of habitation, content ourselves with a staircase; and we could hardly bring ourselves to consider with satisfaction the abolition of staircases even in mansions or public buildings, not only because well-designed staircases are perhaps the most striking features in mansions or public buildings, but because of the fearful risk of fire. At the same time we must consider that the severe labour of going up and down many stairs would be saved, and some extra vigour would be left to persons when the labour was avoided. At present, when most private houses and a good many public

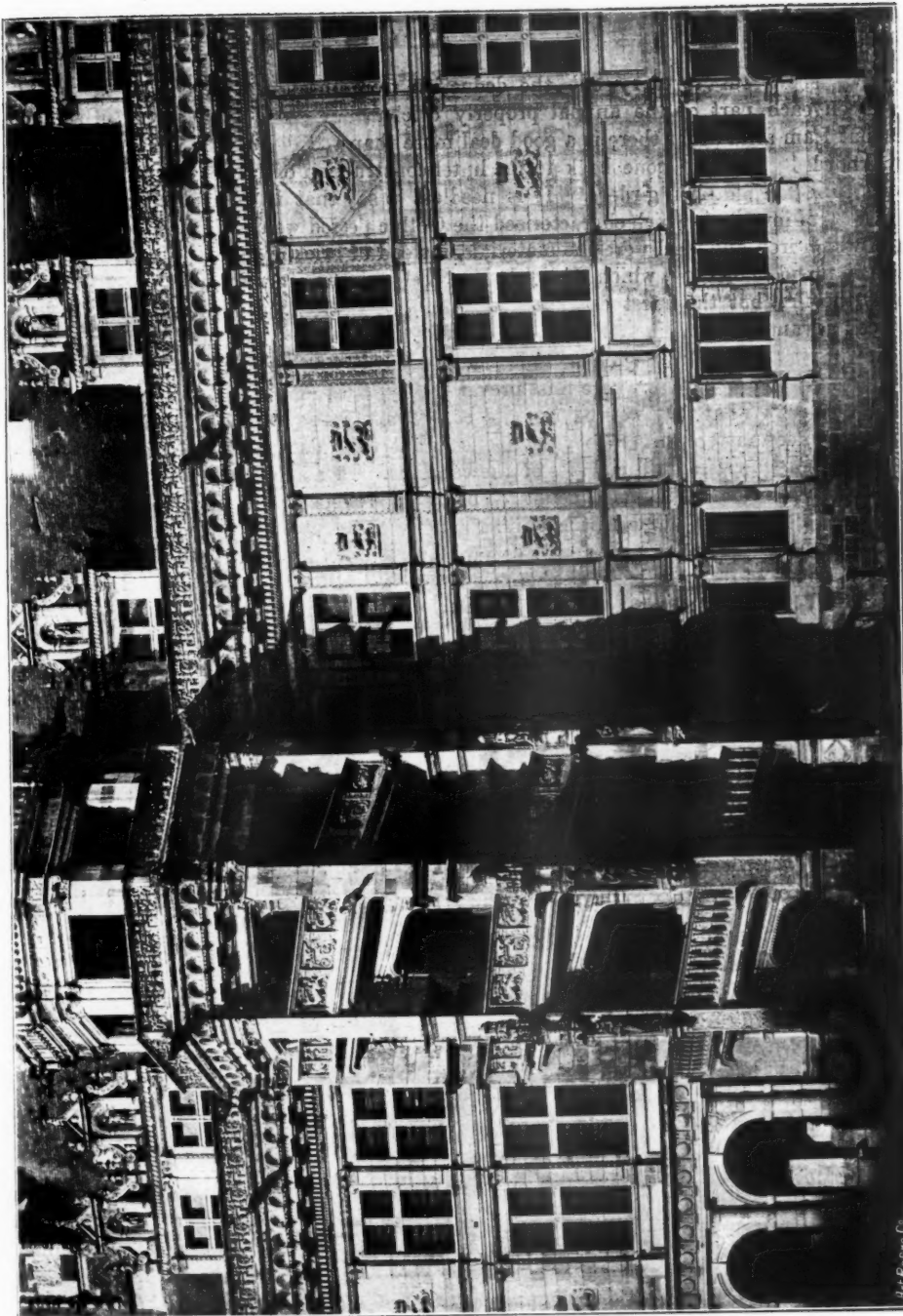


FIG. 3.—CHÂTEAU DE BLOIS : STAIRCASE FROM THE COURTYARD.

Art. P. 100. C.

buildings are not built of incombustible materials, or, even if so built, there is much inflammable furniture contained in them, we must have staircase room to avoid the risks attendant upon fire.

If we endeavour to carry out the deduction from the animal creation that beauty depends on each part of the animal properly discharging its function, it may help us a little; but I am afraid that there is a good deal more than that wanted. In the present state of our knowledge we have gone back to the lintel construction of the Greeks, from having at our command wrought-iron girders. It is needless to say that if we had been blessed with that facility of invention which characterised the Gothic period we should have long ago had a style in which iron and steel were the materials, instead of brick or stone. One thing we have at our command, moulding, which Viollet-le-Duc declared was architecture. The Greeks were not only the first but the finest designers of mouldings that the world has seen; the architects took advantage of their atmosphere and sunshine to play every variety of tune on the mouldings. Next to them the Gothic architects were the most logical, for as Gothic was mostly developed in countries where mist prevails, they had to make their mouldings in such a way as to show what they wanted in spite of the mist; they not only used sharp arrises succeeded by deep undercuttings to get an effect, but they also supplemented the lights by making projecting arrises on the shafts of the columns. In some of the early Lombardic or savage architecture of Italy great effects are got by bas-reliefs on a dark ground, or *vice versa* (see San Michele, Lucca), and this could be used with great effect in English buildings if decent sculpture were to be had at a less prohibitory price, and it is here that the study of old examples is most valuable. The poets always read as much poetry of the highest sort as they can, so as to know how to meet the exigencies of expression, rhythm, and rhyme. We must learn to get our effects by using the ordinary methods of construction, but we must be careful to make those effects in accordance with the cultivation of the day. I suppose there is always a certain amount of invention in the world, although there may be very little of it now as compared with the affluence of it in Gothic times; and we have for some hundreds of years been almost entirely devoted to copying, which gives no scope for improving what little invention we have. And when I speak of invention I mean architectural invention, for I suppose there never was so much mechanical invention in the world as there is now; but of course if we never use what architectural invention we have it will shrink away, like the wings of the apteryx, which, I suppose, were once large enough to carry its heavy body in the air, but from want of use they are now shrunk to the size of your thumb-nail.

Those of us who happen to be architects should devote ourselves to Architecture with the greatest self-denial, and look for fame if we can soar no higher, though it will be better if we only think of handing down a testimony of our age to future generations for their respect and admiration. Mark Pattison said that Milton got for that inimitable poem "Paradise Lost" merely the price of waste paper; but who would not be Milton? My suggestion is that after you have learned to construct and to draw the human figure you should endeavour to make your building as simple as possible, but with every part in harmonic proportion, and where ornament is required it should be the best figure sculpture that can be obtained. When you examine the front of the Parthenon you will see that there are very few mouldings in our sense of a curved surface; everything above the columns is generally square. As far as I recollect there is only one little bead moulding carved with the bead and reel till you come to the cymatium of the corona, which is a hawk's bill or drip stone; this hawk's bill is carried under the corona of the sloping sides of the pediment, the mutules being omitted; an ogee forms the bed mould of the sloping corona, and above the sloping corona is the crowning flat ovolo capped with a narrow fillet, the bottom of the ovolo being set back behind the face of the corona to get a sharp

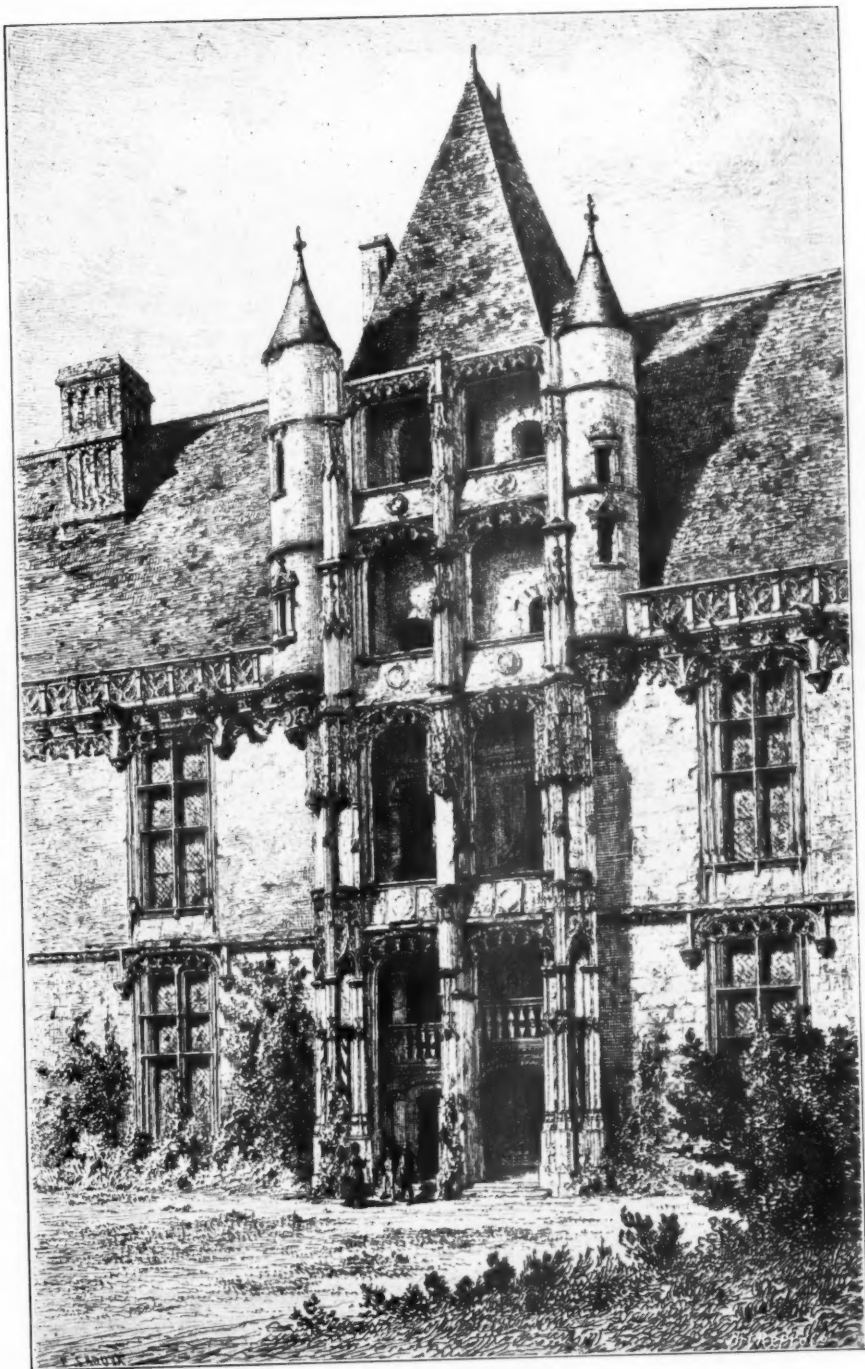


FIG. 4.—STAIR OF HONOUR, CHÂTEAUDUN.

shadow; the lovely curve of that ovolo is enhanced by the painted Greek honeysuckle. I may here say that this ovolo is segmental, most Greek mouldings being conic sections. There are, it is true, *guttæ* under the triglyphs, and under that clear sky of Greece, with its blinding sunshine, they make lovely shadows on the architrave below; there are also *guttæ* under the



FIG. 5.—BELEM, PORTUGAL: INTERIOR OF THE CHURCH.

mutules, and the architrave was enriched with round golden shields. This squareness and straightness give great dignity, and are contrasted by the vertical circular columns below, the horizontal lines of the architrave and cornice, and of the steps, making strong and repeated contrasts with the conical columns; in fact, we have every possible contrast, and all the deep shades and even part of the shadows are penetrated by golden reflections from

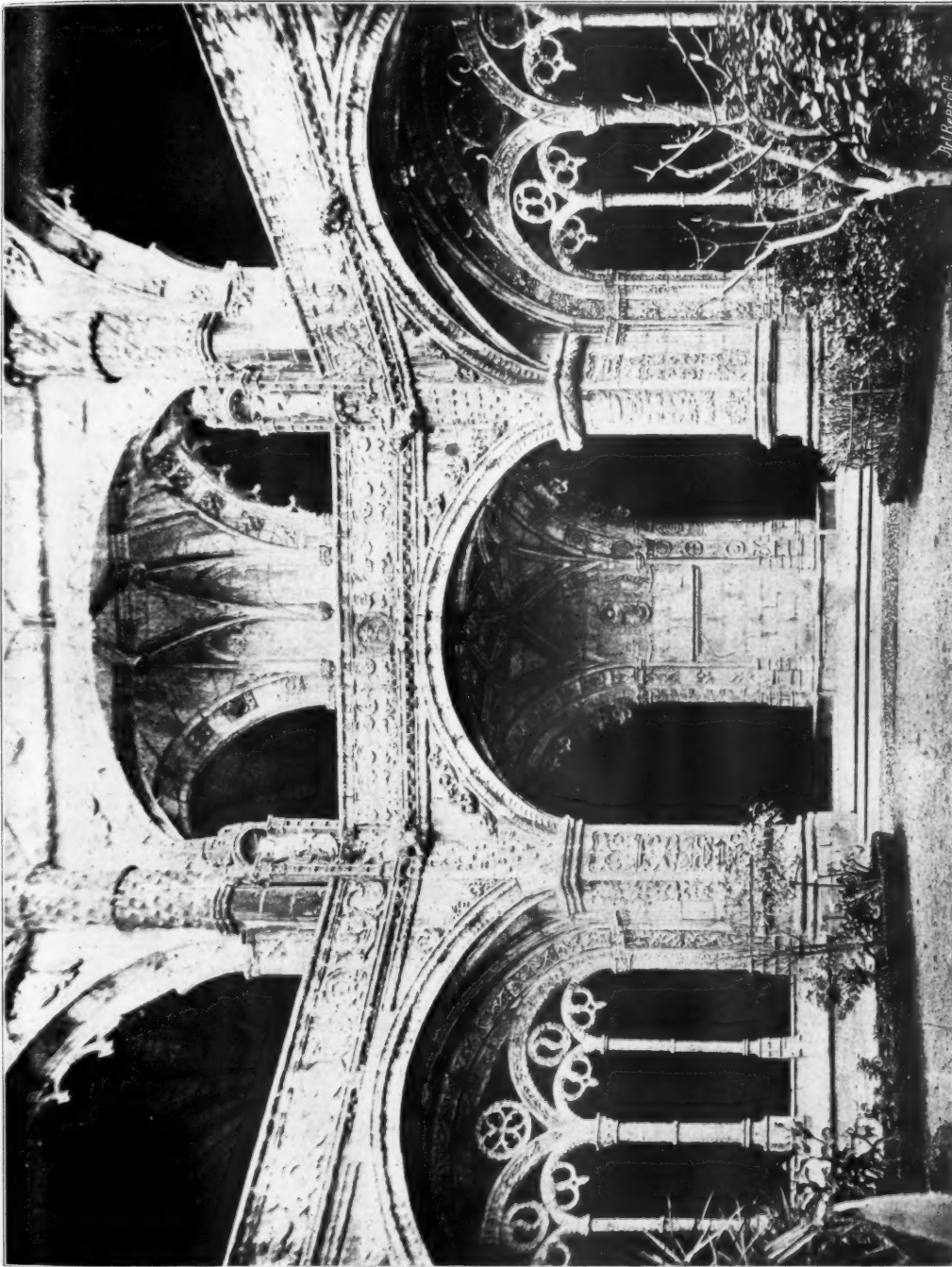


FIG. 6.—BELEM, PORTUGAL: CORNER OF CLOISTERS.

the plain surfaces. Porticoes in England are generally a mistake, for we very rarely want shelter from the sun, and for a considerable portion of the year the misty atmosphere renders the voids between the columns indistinguishable from the columns themselves. Our buildings, too, usually require height, as land is costly in London and in flourishing towns; the whole front of the Parthenon, up to the top of the pediment and including the three steps, is only about sixty-two feet from the ground, so that in our tall buildings there is no lack of space for invention if we had the invention to bestow.

It is not very much use explaining all the beauties of Greek architecture in its own country, as the difference of climate alone requires a different treatment, and has to be got by other means; besides this, it is absurd to try to make ourselves into Greeks, and still more foolish to attempt to copy Greek forms, when our thoughts and habits are so different. I merely enlarge upon some of the features of Greek architecture, and the perfection to which they were carried, for the purpose of directing your attention to the advantage of studying them; but both the forms and the methods must be adapted to our climate. Charles Garnier, in some hints he gives to travellers in Greece, recommends them to take a soft felt hat, for he says it is not only convenient, but when you are put into a large room to sleep, with only a small hole in it which answers the purpose of a window, although it may be sufficient for light in the daytime, it is apt to admit too much cold air at night, and the felt hat may be stuffed into the hole. Now here, on the contrary, we as a rule want all the light we can get, and if it were not for the danger of fire spreading we should undoubtedly make the whole front of a house into one continuous window. Well, this circumstance alone would cause a very different proportion between the voids and solids, and from the mistiness of the climate it is very difficult to get any breadth of light or any depth of shadow. The Greeks had studied all the methods of obtaining shade and shadow, and were the first to adapt their mouldings to their sunlight, and to arrange them in logical order. After them the Gothic architects made their mouldings effective in their misty climates; but they neither had the abilities of the Greeks, nor was their taste so highly cultivated, but where they wanted to get a shadow they deeply undercut all their mouldings. It may be said as a rule that since Gothic times no trouble has been taken with mouldings to get them to tell the story; our mouldings have been mere copies of Roman mouldings, and in Rome, certainly after the Golden Age, no trouble was taken with them. We seem to be a not very tasteful people, and in the present day when there is so much machinery about to replace the natural beauty of the horse and to supply its place with every form of ugliness, we can hardly expect that we can get much help from our fellow-citizens. The architect who is a real poet, where shapes and light and shadow have to stand in the place of words for raising the proper emotions, should picture to himself what effects he thinks proper for the purposes of the building, and carry those out to his own satisfaction, or that meed of satisfaction that we must generally be satisfied with; probably this will at first cause repulsion to the onlookers, who have been accustomed to something else, but if it be really good it will gradually supplant all the copies or paraphrases of old buildings and start a new epoch in the art. But this evolution must not be the crude vagaries of an ignoramus, but the well-weighed evolution of a man versed in all the arts of his predecessors.

The first published works of Wordsworth and Tennyson were treated with ridicule and contempt; some of you may recollect the lines in *English Bards and Scotch Reviewers*—

Next comes the dull disciple of thy school,  
That mild apostate from poetic rule,  
The simple Wordsworth, framer of a lay  
As soft as evening in his favourite May.



FIG. 7.—CHORAGIC MONUMENT OF LYSICRATES.

Who, both by precept and example, shows  
That prose is verse, and verse is merely prose ;

Thus, when he tells the tale of Betty Foy,  
The idiot mother of "an idiot boy" ;  
A moon-struck, silly lad, who lost his way,  
And, like his bard, confounded night with day ;

That all who view the "idiot in his glory,"  
Conceive the bard the hero of the story.

*English Bards and Scotch Reviewers, lines 229 to 249.*

#### The New Timon attacks Tennyson in much the same manner—

Not mine, not mine (O muse forbid !), the boon  
Of borrowed notes, the mock-bird's modish tune,  
The jingling medley of purloined conceits,  
Out-babbling Wordsworth, and out-glittering Keats,  
With all the airs of patchwork-pastoral chime,  
To drowsy ears in Tennysonian rhyme !

Let School-Miss Alfred find her chaste delight  
In "darling little rooms so warm and bright !"

Eventually, however, the sublimity of the one and the exquisiteness of the other met with the highest approbation. So it will be with the attempts at a new evolution in architecture : it will at first probably be regarded with aversion and contempt ; but if it be really the outcome of an original genius, which can evolve a new system of proportion and a new beauty from the old that are more adapted to the cultivated state of the nation, there is no doubt that this will eventually gain over the tasteful people who have strength of mind enough to overcome their repulsion to new forms and new arrangements. Even now it is possible that those who have been accustomed to the usual sixteenth-century architecture of the Renaissance will merely see the solecisms of which Michelangelo was the author in the Sacristy of San Lorenzo ; the architects will recognise the new harmony of proportion which Michelangelo evolved there. Wordsworth was laughed at when he considered that some of the things he had attempted were better than the performances of Lord Byron, but it is most probable that in the present day many of the students of poetry will have been converted to Wordsworth's views. Even in some of Wordsworth's early works there is a dignity and simplicity which must win the admiration of those who admire those qualities, and this, I think, must be the case with the real architect. The great inventive genius must have those stirrings within him which urge him to attempt the realisation of his thoughts and emotions ; and if he tries and perseveres, correcting the mistakes which he must naturally make by the works of the great men who have preceded him, I cannot for a moment doubt that he will evolve something that is both original and true, in which his contemporaries will gradually see the long-wished-for step forward ; and when once this step forward has been made there is no fear of there not being a following.

We know something about the conditions which precede the production of high poetry : it has mostly been preceded by strong emotional occurrences, when the heart of the nation has been stirred to its utmost depth by fears which have, fortunately, not been fulfilled, but this dread and this fear have given place to exultation and rejoicing. Immediately before the great

\* The whole of this poem (!!!) is worth reading, in order to see to what depth of silliness the human intellect can descend.

epoch of perfection in the fine arts of Greece, the Greeks were threatened with the vengeance of the great Persian monarch who had subjugated their countrymen in Asia Minor, had destroyed with his myriads the temples of the very foremost city of Europe, if not of the world, Athens, and had forced the Athenians to take refuge in their ships; but he met with those crushing defeats that even now in the pages of Herodotus seem miraculous, and then every fine art burst into blossom. Æschylus, Sophocles, and Euripides wrote their immortal plays; Pheidias constructed those sublime ionic statues from the copies of which every sculptor studies; Ictinus, Callicrates, and Mnesicles built those temples and porticoes that have been the envy and despair of every succeeding architect, but which I hope some of you will excel. Let me rouse your blood and ambition by those stirring lines of Byron that chronicle the tyrant's defeat at Salamis:—

A King sate on the rocky brow  
Which looks o'er sea-born Salamis;  
And ships, by thousands, lay below,  
And men in nations; all were his!  
He counted them at break of day—  
And when the sun set, where were they?

## ERRATUM, LECTURE III., LAST NUMBER.

The inscription to fig. 1, p. 383, should read LEAF WINDOW instead of ROSE WINDOW.



## THE ROYAL GOLD MEDAL 1902.

Presentation to Mr. THOMAS E. COLLETT [F.], at the Meeting of the 23rd June 1902.

### ADDRESS BY MR. WILLIAM EMERSON, PRESIDENT.

GENTLEMEN,

**I** HAVE to perform the most pleasing duty which falls to the lot of the President of the Royal Institute of British Architects, namely, to present to a distinguished colleague, a member of the profession and of the Institute, the King's Gold Medal.

This Medal is the greatest honour the Institute has in its power to confer on those who have distinguished themselves by their work, or in furthering the art of architecture. The first to whom it was given was Charles Robert Cockerell in the year 1848, and the last was Professor Lanciani in the year 1900. In 1901, owing to the death of our late beloved and lamented Queen, it was not awarded at all. Since then His Majesty the King has, as you all know, graciously signified his intention to continue its presentation. Amongst the list of those who have received the Medal are a large number of our most distinguished brethren, and also a number of eminent foreigners, for this Institute is not narrow-minded, but cosmopolitan in its views. Amongst the recipients are the names of Cockerell, Barry, Donaldson, Smirke, Scott, Viollet-le-Duc, Pennethorne, Wyatt, Street, Pearson, Penrose, Garnier, Hunt, Leighton, Aitchison, Bodley, Lanciani. And I think, Gentlemen, that you will agree that the name of Thomas Edward Collett is a fitting addition to such names.

The presentation of this Medal conveys the recognition that the recipient's life in the cause of our noble art has not been passed in vain, and that the profession appreciates the services he has rendered in the advancement of the art of architecture, and that the King ratifies and endorses the view taken of the work he has produced.

In the architecture of the moment there is much to make us hopeful, and that this Medal should be presented to Mr. Collett is an indication that the feeling in regard to architecture just now is distinctly against a slavish reproduction in our modern work of old examples, and also equally against the foolish ignoring of all precedent as a means of arriving at original productions. Mr. Collett has evidently carefully studied and reflected on the best examples of both Classic, Gothic, and Renaissance work, and has thus marked out a distinctive line or path for himself. This is evident in such works as the Wakefield Town Hall, the Imperial Institute, and the City Bank on Ludgate Hill.

I reiterate that this freedom from the trammels of precedent, coupled with study of precedent, is the most hopeful sign for the advance of architecture in this century. It is well done that His Majesty should confer the honour of the Gold Medal on our distinguished confrère, Mr. Thomas Collett, for in so doing the cause of our art is, I think, greatly helped forward. Though you all well know Mr. Collett's work, the following is a list of some

of his most important productions, and the order in which they were carried out, commencing in 1872 with the Blackburn Free Library—and in following years, the Wakefield Town Hall; the Imperial Institute; the P. and O. Offices in Leadenhall Street; the City Bank, Ludgate Hill; the Beckstein premises and hall; Lloyd's Registry of Shipping; besides the decorations of many of the saloons of the P. and O. steamers and a number of country houses and business premises. In all these works there is a most distinctive character and artistic feeling, combined with much originality of treatment, yet without any evidence of straining after such originality, and affectation is entirely absent from all his work.

Mr. Colcutt, I have the distinguished honour of handing to you the King's Gold Medal for Architecture, and heartily congratulate you on the honour so conferred upon you, and most heartily wish you further success, and a long life and health to enable you to continue your work in the future.

#### MR. COLLCUTT'S REPLY.

MR. PRESIDENT, LADIES, AND GENTLEMEN,—

**I** BEG to thank you, Sir, most heartily for the kind terms in which you have spoken of me and my work, and to express to the members of the Institute my heartfelt appreciation of their goodwill towards me in suggesting my name to His Majesty the King for the honour of being Royal Gold Medallist for this year.

The Gold Medal was founded for the promotion of architecture, and although I cannot lay claim to having aided this desirable object, I can yet be proud of being a member of this Institute, which, in my opinion, has undoubtedly done very much for the promotion and encouragement of our art.

I think the Institute more than any other body has been instrumental in encouraging a diligent study of architecture. It has aimed at fostering a high ideal in the minds of our students by assisting them to a knowledge and appreciation of the best examples of ancient architecture.

It is satisfactory to observe that students have been eager to profit by the advantages offered to them in the form of annual prizes, medals and studentships. The drawings and sketches submitted in competition for these prizes are marvels of patient, diligent, and artistic study—study ranging from the purest classic to the mediæval and almost to the Victorian age. Now, Sir, in my opinion, this work of the student is laying the foundation of a wide knowledge that will enable him to deal with his real work in a scholarly, catholic, and artistic manner, and also to meet the demands of modern requirements in the spirit in which the great masters designed and built.

The Institute has also promoted the advancement of architecture by the encouragement it gives to the study of the art of building as well as to the fine art of architecture. Our examinations deal very largely with the various details of construction and with the many mechanical trades that go to the forming of a building; and no student can be fully equipped for his future work in life unless he is a builder as well as a designer of architecture.

In this way, I think, the Institute has done more for the promotion of architecture than it would have been possible for individuals to do, however distinguished they may have been.

And now, Sir, while thanking you for the honour you have done me, I wish to add that the natural, and I think excusable, feeling of elation with which I learned that the King had graciously sanctioned your recommendation, was not untempered by sadder thoughts.

I allude, Sir, to the most sincere regret and sorrow felt by us all, that one whom we unanimously wished to honour was suddenly taken from among us, before the distinction we intended could be conferred upon him; and alas! before his great work was finished. Only a few weeks before the death of Mr. Bentley I had the privilege, together with other friends, of being conducted by him over his magnificent cathedral.

That work, so far as the interior is concerned, is left unfinished, not much more than a shell, but a very noble shell. Both architects and public have sustained an irreparable loss. We shall not now see the outcome of that definite co-operation of the architect and painter-mosaicist, a co-operation which justified us in expecting the most noble results, because, though rarely seen, it is founded upon a true principle. Let us fervently hope that whatever decoration of the domes may be decided upon, it will be entrusted only to those who have a knowledge, and feeling and enthusiasm for the architecture of the building. And also may we hope that sufficient funds may be forthcoming to complete this great architectural monument in a manner worthy of the genius of him who designed it.

Sir, I am deeply grateful for the honour done me in placing me on the roll of the Gold Medallists. There may be many more deserving of this honour than I, but there is not one who has more earnestly wished to further the cause of our art.



9, CONDUIT STREET, LONDON, W., 28th June 1902.

## CHRONICLE.

The Annual Dinner, 1902.

The Annual Dinner of the Institute took place at the Whitehall Rooms on Thursday, 19th June, the President, Mr. William Emerson, presiding. Special interest attached to the event owing to the presence, among numerous distinguished guests, of eminent Colonial personages who were to represent their respective countries at the State functions to be held in connection with the then expected Coronation. These included Lieut.-Colonel Sir Albert Hime, K.C.M.G., Premier of Natal; Sir Walter Peace, K.C.M.G., Agent-General for Natal; the Hon. Thomas E. Fuller, Agent-General for Cape Colony; Sir Walter Sendall, G.C.M.G., representing the West Indies; the Hon. Henry Copeland, Agent-General for New South Wales; and the Hon. Alfred Dobson, Agent-General for Tasmania. The Agents-General for Queensland and Western Australia had also accepted invitations, but were unavoidably prevented from attending. Interest naturally centred round the Premier of Natal, whose eloquent address in responding for "The Colonies" was received with every token of appreciation and enthusiasm.

Other Institute guests at the high table were the Earl of Iddesleigh, Lord Balcarras, M.P., Lord Monkswell, Sir Wm. Richmond, K.C.B., R.A., Sir Henry Howorth, K.C.I.E., Sir Benjamin Stone, M.P., Sir H. Truman Wood, Sir Martin Conway, the Ven. Archdeacon Sinclair, Mr. Alfred Hopkinson, LL.D., K.C., Vice-Chancellor of Victoria University, the Presidents of the Institution of Civil Engineers, the Surveyors' Institution, and the Institute of Electrical Engineers, the Warden of the Fishmongers' Company, and the Masters of the Carpenters' Company, the Cordwainers' Company, and the Plumbers' Company. At the last moment messages of regret at their inability to be present were received from the Earl of Wemyss, Sir L. Alma-Tadema, R.A., Sir Francis Sharp Powell, M.P., Sir John Rolleston, M.P., and Mr. J. Fletcher Moulton, K.C., M.P., who had accepted invitations.

The following is a complete list of the company present:—

Mr. John Adams; Mr. Maurice B. Adams [F.]; Mr. J. S. Addenbrooke [A.]; Mr. R. Stephen Ayling [A.]; Mr. Louis Ambler [F.]; Mr. B. d'Ambrumenil; Mr. J. Macvicar Anderson, F.R.S.E., *Past President*; Mr. Richard Armstrong [F.]; Lord Balcarras, M.P.; Mr. R. S. Balfour [A.]; Mr. Charles E. Barry [A.]; Mr. Sydney B. Beale [A.]; Mr. John Belcher, A.R.A., *Vice-President*; Colonel Stanley Bird; Sir George Birdwood, K.C.I.E.; Mr. Hippolyte J. Blanc, R.S.A. [F.]; Mr. Thomas Blashill [F.]; Mr. G. F. Bodley, R.A. [F.], Prime Warden of the Fishmongers' Company; Mr. T. V. Bowater; Mr. R. H. Boyce, C.B.; Mr. E. J. Bridges [A.]; Mr. H. K. Bromhead [F.], President of the Glasgow Institute; Mr. A. N. Bromley [F.]; Mr. A. Burnell Burnell [F.]; Mr. Rhodes Calvert [F.]; Mr. V. Calvert; Mr. W. D. Caroe, F.S.A. [F.]; Mr. Paul de Castro; Mr. J. Burland Chubb; Mr. F. Dave Clapham [A.]; Mr. C. Purdon Clarke, C.I.E. [F.]; Mr. Max Clarke [A.]; Mr. J. R. Clayton, F.S.A.; Mr. T. E. Collett, *Vice-President*; Mr. P. M. B. Collett; Mr. H. H. Collins [F.]; Sir Martin Conway; Dr. H. Merriman Cooper; Hon. Henry Copeland; Mr. H. O. Cresswell [F.]; Mr. Richard Creed [F.]; Mr. Crichton; Mr. George L. Crickmay [F.]; Mr. G. R. Crickmay [F.]; Lieut.-Col. Crompton, C.B.; Mr. A. W. S. Cross [F.]; Mr. A. Cunningham; Mr. Percival Currey [F.]; Rev. Hubert Curtis; Mr. Thomas W. Cutler [F.]; Mr. Alfred Darbyshire, F.S.A., *Vice-President*; Mr. G. B. Davis; Mr. A. Dixon; Hon. Alfred Dobson, Agent-General for Tasmania; Mr. F. E. Eales [F.]; Mr. O. E. Edwards; Mr. Ernest Emerson [A.]; Mr. William Emerson, *President*; Mr. Frederic R. Farrow [F.]; Mr. H. Favarger [F.]; Mr. W. M. Fawcett, F.S.A. [F.]; Mr. Owen Fleming [A.]; Mr. George Frampton, R.A. [H.A.]; Hon. Thomas E. Fuller, Agent-General for Cape Colony; Mr. Ernest George [F.]; Mr. William Glover [F.]; Mr. G. L. Gomme, F.S.A., Clerk of the London County Council; Mr. E. J. Gosling; Mr. Alexander Graham, F.S.A., *Hon. Secretary*; Mr. Walter Graves [F.]; Mr. G. E. Grayson [F.]; Mr. H. H. Grayson; Mr. John Griffiths; Mr. E. A. Gruning [F.]; Mr. A. L. Guy [A.]; Mr. C. J. Hair [A.]; Mr. Edwin T. Hall [F.]; Mr. S. H. Hamp; Mr. Edward Hanson; Mr. F. H. A. Harcastle [A.]; Mr. Henry T. Hare [F.], President of the Architectural Association; Mr. W. H. Harrison [A.]; Mr. Charles Hawksley, President of the Institution of Civil Engineers; Mr. Arthur Heathcote; Mr. Chas. Heathcote [F.]; Lieut.-Col. Sir Albert Hime, K.C.M.G., Premier of Natal; Mr. G. T. Hine [F.]; Mr. Wm. Hodgetts; Mr. Francis Hooper [F.]; Mr. Alfred Hopkinson, LL.D., K.C., Vice-Chancellor of Victoria University, Manchester; Mr. George Hornblower [F.]; Mr. H. G. Howse, President of the Royal College of Surgeons; Sir Henry Howorth, K.C.I.E.; Mr. George Hubbard, F.S.A. [F.]; Mr. Alfred A. Hudson [H.A.]; Mr. Charles Hudson, Master of the Plumbers' Company; Mr. Percy Hunter [A.]; Mr. C. E. Hutchinson [A.]; Mr. Herbert Iberson [F.]; The Earl of Iddesleigh; Mr. B. Ingelow [F.]; Mr. T. E. Lidiard James [F.]; Mr. A. H. Kersey [F.]; Mr. Zeph. King [F.]; Mr. J. Lamb; Mr. J. Chambers Leete; Sir Norman Lockyer, K.C.B.; Dr. G. B. Longstaff; Mr. Henry Lord [F.]; Mr. Henry Lovegrove [A.]; Mr. R. Falconer Macdonald [F.]; Mr. C. J. Mann; Mr. Charles John Mander, Master of the Cordwainers' Company; Mr. F. W. Marks [A.]; Mr. J. C. Marshall, Master of the Fan-makers' Company; Mr. J. Douglass Mathews [F.]; Mr. H. Percy Monckton [F.]; Lieut.-General Monerief; Mr. Gaetano Meo; Mr. H. E. Milner [H.A.]; Mr. E. Arden Minty [F.]; Lord Monkswell, Vice-Chairman of the London County Council; Mr. E. W. Mountford [F.]; Dr. A. S. Murray [H.A.]; Mr. John Murray [F.]; Mr. W. Hilton Nash [F.]; Mr. James Neale [F.]; Mr. William Neill; Mr. J. C. Nicol [A.]; Mr. Paul Ogden [F.]; Sir Walter Peace, K.C.M.G., Agent-General for Natal; Mr.

George Pearson [A.]; Mr. H. A. Pelly [A.]; Mr. H. R. Perry [A.]; Professor Beresford Pite [F.]; Mr. Rowland Plunbe [F.]; Mr. A. N. Prentice [F.]; Lieut.-Col. Probyn, Mayor of Westminster; Mr. G. H. Fellowes Prynne [F.]; Mr. W. Fullman; Colonel Raban, R.E.; Mr. Herbert Read [F.]; Mr. Harry Redfern; Lieut.-Colonel Reid, I.M.S.; Sir William B. Richmond, K.C.B., R.A. [H.A.]; Mr. W. E. Riley [F.]; Mr. St. Croix Rose; Mr. R. Fabian Russell [F.]; Mr. Charles Scott; Captain W. Scriven; Mr. H. D. Searles-Wood [F.]; Sir Walter J. Sendall, G.C.M.G.; Archdeacon Sinclair; Mr. John Slater, *Vice-President*; Mr. Ernest R. Sharpe; Mr. Gilbert M. Simpson [A.]; Mr. John W. Simpson [F.]; Mr. Harry Sirt [A.]; Mr. J. Osborne Smith [F.]; Professor R. Elsey Smith [A.]; Professor T. Roger Smith [F.]; Mr. H. Saxon Snell [F.]; Mr. Lewis Solomon [F.]; Mr. Henry Spalding [F.]; Mr. W. P. Stebbing; Sir Benjamin Stone, M.P.; Mr. J. C. Stransom [A.]; Mr. James Swinburne, *President* of the Institution of Electrical Engineers; Mr. Arthur Sykes [A.]; Mr. A. W. Tanner [A.]; Mr. Henry Tanner [F.]; Sir John Taylor, K.C.B. [F.]; Mr. A. H. Ryan-Tenison [A.]; Mr. J. Lewis Thomas [H.A.]; Mr. A. Hessel Tiltman [F.]; Mr. Silvanus Trevail [F.]; Mr. W. F. Unsworth [F.]; Mr. Arthur Vernon, *President* of the Surveyors' Institution; Mr. Jasper Wager [A.]; Mr. Melville L. Ward; Mr. Thomas H. Watson [F.]; Mr. Aston Webb, A.R.A., *President Elect*; Mr. R. Douglas Wells [A.]; Mr. Frederick Wheeler [F.]; Mr. Thomas B. Whinney [F.]; Mr. W. Henry White [A.]; Mr. Herbert Wigglesworth [F.]; Mr. W. M. Willcocks; Mr. Alfred Williams [F.]; Mr. John Willson, *Master* of the Carpenters' Company; Mr. A. Needham Wilson [A.]; Mr. E. W. Wimperis [A.]; Mr. J. T. Wimperis [F.]; Mr. R. Winder; Mr. Edmund Woodthorpe, M.A. [F.]; Sir Henry Trueman Wood; Mr. Wm. Woodward [A.]; Mr. Chas. Woodward; Mr. W. Wonnacott [A.]; Mr. R. Selden Wornum [F.]; Mr. Percy S. Worthington; Mr. Thomas Yeo; Mr. Clyde Young [A.]; Mr. W. J. Locke, *Secretary*, and other officials of the Institute, and representatives of the press and news agencies.

Grace was said by Archdeacon Sinclair, and a selection of music was performed by the Leoni Ladies' Quintette during the dinner and between the toasts.

The *PRESIDENT*, in submitting the toast of "The King," said that His Majesty had been Patron of the Institute for many years. His Majesty's illustrious father, the Prince Consort, took the greatest interest in the founding of the Institute, and on its initiation did much to set it on a firm basis. Following the action of Her late Majesty, Queen Victoria, the King had also graciously signified his intention to present annually a Gold Medal, on the recommendation of the Institute, to some person who had distinguished himself by his works in the furtherance of the art of architecture.

The toast was drunk with great enthusiasm. as was also that of "Queen Alexandra, the Prince and Princess of Wales, and the other members of the Royal Family," submitted by the President.

Mr. J. MACVICAR ANDERSON, F.R.S.E., *Past President*, proposed the toast of "The Houses of Parliament." In the course of his remarks he said that at a time when they were emerging from a great war, when their brave army and brave

enemy were apparently embracing each other, and when the leaders of the Boers and their own splendid General, Lord Kitchener, were expressing sentiments alike honourable to both, it would be strange indeed if they did not feel grateful to the Houses of Parliament for the part they had taken in bringing about so happy and so auspicious a result.

The toast was coupled with the name of Lord Monkswell, Vice-Chairman of the London County Council, who responded in a very humorous speech.

Mr. ASTON WEBB, A.R.A., *President-Elect*, said that the toast he had been asked to propose was "The Colonies," but he might more properly propose "His Majesty's Dominions Beyond the Seas." The subject had been treated by the greatest men of the day, and it would be presumptuous on his part to attempt to deal with it there, but they as architects and their brother artists were Englishmen before anything else, and they would wish him to express in their name to the distinguished representatives of the British Dominions who were present their delight in seeing them, and to say how proud they were at the closer union which was being drawn between the dear old country and the British Dominions beyond the seas. Perhaps the point which touched them most nearly was how far this union was going to affect the art of this country and the art of the world. He imagined it would affect art very much indeed. The great function of art had always been the expression of the ideas of a nation and a country. For centuries art had expressed the aspirations of Victory; sometimes—not so often—of Peace; almost always of Religion. Now there was an opportunity for a new expression, a new aspiration. Surely the art of the present day would be able to rise to that aspiration, and Literature, Painting, Sculpture, and last, but not least, Architecture, would be able in time to show some fresh development of their work which would owe its creation to this new aspiration of a United Empire. The new blood which they hoped would be brought to them from beyond the seas, restrained as it might be by tradition from the old country, might in time develop a style which would be understood all over the world as representing this wonderful empire without limitation of country, but limited only by the world itself. The Institute was honoured that night by the presence of Sir Albert Hime, the Premier of Natal; by Sir Walter Peace, the Agent-General for Natal; by the Hon. Alfred Dobson, the Agent-General for Tasmania; by the Hon. T. E. Fuller, the Agent-General for Cape Colony. Of all the British Colonies the one uppermost in their thoughts to-day was the Colony of Natal. Natal was the Colony which nobly and heroically bore the first brunt in the struggle which was now happily closed. In proposing that toast he ven-

tured to couple with it the name of Sir Albert Hime, the Premier of Natal.

Lieut.-Col. Sir ALBERT H. HIME, K.C.M.G., who met with a most enthusiastic reception, in rising to reply, thanked the company for the way in which they had received the toast, and also Mr. Webb for the way he had proposed it. He would not say that the Colonies did not deserve the cordiality which had been exhibited by that distinguished assembly, but he would say that, so far as the little Colony of Natal was concerned, they had really done nothing more than they considered to have been their duty. They were proud to belong to the great British Empire; they were proud to have done what they could to maintain the integrity of that great Empire, and although they were but a small Colony, he hoped he might say they had done everything in their power to maintain that integrity they all so ardently desired. Natal was the last Colony to which self-government had been granted by the King; but, although it was the last jewel in the crown of His Majesty, he did not think it was the less brilliant on that account. Recent events had proved that the Colonies were factors which could not be excluded by those who were responsible for shaping the destinies of the Empire. The Colonies had shown the marvellous capabilities they possessed; they had shown the extraordinary resources they commanded in all parts of His Majesty's dominions beyond the seas; and recent events had led, he believed, to a better understanding of the Colonies and of their aims and aspirations. They had passed through a very serious crisis, there had been a great expenditure of blood and treasure, but the sacrifice had not been in vain. The ties which unite the Colonies to the Mother Country had been cemented and made more secure than they had ever been in the past. The Empire had now at the head of its Colonial affairs a statesman whom the colonists all admired, and in whom they had the utmost confidence. Mr. Chamberlain had shown himself to be mindful of the interests of the Colonies, and had taken every means to acquaint himself with the aims and the aspirations of the Colonies, and they firmly believed that he had done more towards uniting the Colonies to the Mother Country than any statesman had ever done before. He (Sir Albert Hime) had spoken of the marvellous resources of the Colonies. Many of them, perhaps, knew as well as he did what those resources were, but they were resources which he thought would at no distant date make the British Empire self-supporting. The previous day he paid a visit to the Alexandra Palace, and saw the Colonial troops reviewed by the Duke of Connaught, and he felt a thrill of pride run through him when he saw what magnificent material there was in those soldiers from beyond the seas for the future army of the

Empire. They would probably all see those soldiers in a few days in the Coronation procession, and he thought they would all agree that in them the Empire had material which it would be a serious thing to ignore in any respect whatever. So long as they had that material, and so long as they had the Colonies united with the Mother Country, they need never be afraid to face their enemies in the gate. The South African war, now happily closed, had been referred to that evening, and he did sincerely trust that under the just and able government of that great statesman, Lord Milner, their recent brave foes would become their friends, and would ere long be proud to call themselves subjects of the greatest Empire in the world. The war was now happily ended, but if at any future time the British Government should be in need of assistance in any part of the world, he was confident that the colonists would come forward and would be prepared to prove themselves, as they had proved themselves in the past, to be worthy citizens of that great Empire to which they were all so proud to belong.

Lord BALCARRES said that the toast he had the honour to place before them was that of "The Royal Institute of British Architects and Allied Societies," and it was one which would readily commend itself to their notice. They were all familiar, of course, with the immense work carried on by the Institute, by its extended membership, by its affiliation with allied societies all through the country, and now happily extending to the remotest Colonies. They were familiar with the scholarly and learned Transactions of the Institute, and with the valuable work it did in the examination of architects and surveyors, and so forth, all the while raising the dignity and status of the architect's calling. But it was not on those grounds so much that he submitted the toast that evening. He wished to do so rather as a layman, as a member of the public, as an unlearned person in the technicalities of architecture. But he thought a member of the public had clearly the right to propose the toast, because, after all, the greatest patron of architecture to-day was the public. At one time the greatest patron was the Church; later, it was the men who erected large mansions; but now the great patrons were the State and the municipalities. Think of the buildings which had to be erected now by the community—the town halls, the technical institutes, the schools, the barracks, the police-courts, the post-offices, and the great rehousing schemes, and the vast opportunities they presented. As a member of the public, and as one who took a share in being amongst the great patrons of architecture, he was glad to propose the toast. Just outside the window one of the greatest buildings which had ever been erected was being put up by that great patron of architecture, the public, and they found that the great rehousing

scheme and the great reconstruction schemes were being carried out by the public. Thus London changed, but the beauty of the future of London lay largely in the hands of the Royal Institute of British Architects. The public had got to look to them for a "city beautiful," and eventually to achieve that ideal was what the public were, he believed, really hoping for. That was why the members of the public owed a great debt to the architect. But he would like to say, frankly tempered with all humility, what he conceived to be the duty of the architects to the public. The duty did not end with the completion of the building; to his mind the duty of the architects would not be ended until the public should have its mind cleared of certain fallacies to which it clung with great zest. Let him as one of the public turn king's evidence on some of these fallacies. First, the public had not yet learned that architecture is a living organic art—that was why they thought architects could be scheduled and registered. The public view seemed to be, "Once a builder, always an artist." Now, as one of the public, he asked that the Institute should teach them that architecture did not consist entirely of plate glass and steel girders. Would the Institute teach them that the laws of architecture were not entirely comprised in the Building Acts? He would pass from that fallacy, which was a very dear one to the British public, to another one, which was even more subtle and in some ways even more dangerous—a fallacy which for convenience one might call the ideal of associated architecture. It meant that if they had a building to erect and chose a man, they did not trust him enough to do the work by himself, and therefore associated with him another architect whom they did not sufficiently trust before to give the work to. The public idea, of course, was that one man could make the exterior, and another man could make a good interior from the same exterior. That is to say, they entirely denied the essential unity and the essential harmony of the art of architecture. Those were two features, and none of those present could deny that they were held very dearly. The public attention which was given to the correspondence which passed between the Institute and its Allied Societies a few months ago, when they made representations to a high member of the public, was, he thought, sufficiently responsive to show that anything which came from the duly accredited representatives of the great art of architecture would be respectfully received by the public. The letter which he read in that morning's papers, coming officially from the heads of the great Institute of British Architects, they would find would be received with deep respect, and he hoped care would be given to the representations which the President had made. He did not ask—far from it—that the Institute should take up an aggressive line, for they could leave that to the

House of Commons; but he did say with perfect sincerity that the public was willing to learn, and that the public was a willing listener, especially when it knew that those who offered advice were qualified to give that advice.

The PRESIDENT, in reply, thanked the company for the exceedingly hearty way in which they had received the toast and also for the kind manner in which they had received his own name. Since he had the honour of taking the chair at these annual dinners, now three years ago, great historical events had happened. They had witnessed during that short period the death of the century—a century perhaps the most remarkable in the history of the world for its progress in all branches of knowledge and science. To such an extent had science advanced during that century that it had practically changed the circle of the globe, and distant countries and continents had been brought politically and socially into the closest proximity to each other. They had also to regret the passing of the greatest and best-beloved Queen that any country had ever had. They had also in a few days to record the Coronation of King Edward VII., and the country was also rejoicing over the successful completion of the most difficult campaign it had ever been engaged in. A war that was waged 7,000 miles away had ended in a peace which they hoped might be lasting; it had resulted in an enormous addition to His Majesty's vast dominions, and had given them a new people to add strength and stability to the British Empire. Also they had to record the great fact of Colonial federation, of which the results in future would probably be greater than any man could foretell. These historical events of the past few years ought certainly to have a great effect on the art of architecture. They believed that their art during the present century would advance, and that it would show as fine buildings as those which had been produced in any former age; and they looked forward to this for two reasons. One was the wider interest now taken in the education of the architect, and the second the increased interest taken by the general public in architecture and its sister arts, sculpture and painting. Lord Balcarras had spoken of the duty of architects to the public. Well, that was a matter the Institute had often taken account of; and they had come to the conclusion that the best way to educate the public in architecture was to educate architects themselves. For this reason the Institute examinations were started some years ago; and they had a greater number of students coming up year by year. They had also started these examinations through the Allied Societies in the Colonies. In Canada and Australia these examinations had been commenced by accredited members of the Institute in those parts, and the examination papers were sent home and reported upon here. That was a step in the

right direction, but what they wanted was that the status of the architect should be more clearly defined; and to this end it would be a good thing if Parliament were able to pass some measure by which their cities and towns should be prevented from being disfigured by the work of builders without guidance, or by men who had no justification for practising as architects. How such a measure should be framed was naturally a large question, which they could not enter into there. It would be a matter of some years to come, no doubt; but it was important that the buildings of a great Empire like this should be magnificent, to tell the history of the country. He alluded purposely to the historical events which had taken place in the last three years with a view to pointing out that the Government at the moment were engaged in erecting a large and important building. So was the London County Council. Surely such events as the solemn cortège at the burial of their great Queen, and the incidents of the event which they had just completed ought to be told on the walls of their public buildings, even if £20,000, or £30,000, or £50,000, or even £100,000 were spent in sculpture or painting. It would be a trifle in comparison with the cost of the enormous Government and municipal buildings now being erected. They sincerely hoped that Parliament would see its way to allow an expenditure which would be adequate for such a purpose and sufficient to show forth the history of the last few years to future generations. He thought the suggestion that these subjects might be represented on the buildings was not an impossible suggestion, for in the late war the peoples engaged were picturesque. The costumes were picturesque and did not present the difficulties to the sculptor which most of the uniforms of past years would in attempting to deal with them artistically. There was another factor in the architecture of the next few years that might possibly have a great influence on their art works, and that was the attitude taken up by the London County Council with reference to buildings in London. The Report on the construction of the Holborn-Strand street scheme had now been issued, and it was sincerely to be hoped that having taken so much trouble to get a harmonious design for this scheme, a masterful hand would be held over every tenant taking plots for building, so that the general harmony should be kept throughout the whole scheme. It was also to be hoped that no new-fangled notions of construction or design for these new buildings, suggested by the speculative energy emanating from the other side of the Atlantic, would be allowed to pass the London County Council. It was to be hoped, again, that in such an enormous frontage as was proposed for the new Victoria terminus the London County Council would keep an eye on the design and see that a really handsome architectural feature was made of that frontage, for

these railway stations were now assuming such a vast size that it was imperative steps should be taken to prevent their becoming public eyesores.

Mr. JOHN BELCHER, A.R.A., gave the toast of "The Guests." The presence of so many distinguished guests, he said, had been one of the greatest charms of the gathering. They most heartily welcomed them, and they particularly welcomed the distinguished representatives of the Colonies. The architects were seeking to gather together into closer communion their fellow-workers everywhere. They were anxious that Architecture as a fine art should more and more adequately express the feelings of the great British Empire.

The EARL OF IDDESLEIGH briefly replied, and thanked the Institute on behalf of the guests for a pleasant evening, which he thought they would not soon forget. To their President he would add one special word of thanks. He believed that a great deal of the President's work had been done in India, and under those sunny skies he had added to what already existed a market, a palace, and a cathedral. They could congratulate themselves, however, that in future the President intended to devote himself to their dear old smoky London.

#### The Royal Gold Medal 1902.

The Royal Gold Medal for Architecture, being the first conferred by His present Majesty, King Edward VII., was presented to Mr. Thomas Edward Colcutt at the General Meeting of the 23rd inst. There was a good muster of members and visitors, the latter including several ladies, and Mr. Colcutt met with an exceedingly hearty reception. The addresses delivered on the occasion are printed on foregoing pages.

#### Mr. Emerson's Farewell.

Mr. Emerson's term of office as President came to an end with the General Meeting, the last of the Session 1901-2, held on Monday the 23rd inst. He had held the office for three years, having succeeded Professor Aitchison, R.A., in June 1899. Prior to his election to the Chair he had served the office of Hon. Secretary for over seven years. At the conclusion of the business last Monday Mr. Emerson addressed the meeting as follows:—

GENTLEMEN,—After so many years of intimate relationship with the active work of this great Institute, I have this evening, in a way, to say good-bye to you and to my valued friends and colleagues on the Council—for after leaving this chair you all know that your Presidents cease from active work in connection with the Institute's affairs. In now vacating the honourable position in which you so kindly placed me three years ago, I can only assure you that I have deeply appreciated the confidence and honour you reposed in me by entrusting the guidance of the Royal Institute of British Architects to my hands and head.

If in any respect I have failed to give you satisfaction or disappointed your expectations, I pray you to forgive me; if, on the other hand, you think that I have added in any degree (as I have ever endeavoured to do) to the interest or influence of the Institute, all I can say is that I am truly thankful; for that has been my one and only aim and the feeling that has prompted all my efforts in acting in the capacity of President.

I have always felt that this Royal Institute should be the real and only representative body of architects for the whole of the British Empire, and my conviction is that it will fast become so if we are true to ourselves, strong, and not wanting in *esprit-de-corps*. If we let our voice be heard, with no wavering or uncertain sound, on all important matters relating to our art and our profession, before many years have passed the Institute should hold the influential position it ought to do, and there should be scarcely any one worth calling a member of the profession who would care to stand aloof.

As it is, I think it must be somewhat of a selfish feeling which prevents men of standing in a profession from assisting their brethren by adding their influence and power to the representative body of that profession, so as to assist in upholding the common interests and strengthening the position of those following their own calling.

With divided ambitions and counsels the profession will be weak, and will be dictated to instead of dictating. With unity we shall have influence and strength, and shall be less subjected to the humiliating circumstances we occasionally have to deplore in the dealings of employers, whether public bodies or private individuals, with the architectural profession.

Above all things, we must not let our selfish interests cause doubtful lines of conduct to be entered upon. This has, I fear, been the case occasionally even amongst those who have been loud in their condemnation of unprofessional conduct in others. Let us above all things be honourable gentlemen, straightforward, firmly joining together in leading this great Institute to a position of respected influence that cannot be gainsaid.

And now, Gentlemen, I wish you all farewell. To my colleagues I can only say that when I first became a member of the Council some sixteen years ago I hardly knew any of the members; now I feel that I am leaving many friends for whom I have learned to have the greatest regard and respect, and, indeed, I trust the feeling is reciprocal. You can understand, therefore, if I feel a little sad to-night, notwithstanding that I am laying aside a burden of responsibility which has sometimes weighed heavily upon me.

I thank you all, Colleagues and Gentlemen, for your wise counsel and kindly help, and for the loyal

and constant care with which you have aided me during my term of office.

Mr. Aston Webb has now to take over the badge and chain of office as your future President. In handing them over to his care I do so with the certainty that under his guidance the Royal Institute of British Architects will give forth no uncertain sound, and will increase in numbers, influence, and prestige.

Mr. F. C. PENROSE, F.R.S., D.Litt., D.C.L., *Past-President*, said he was sure he should have the agreement of the Meeting in proposing that the thanks of the Institute be accorded to Mr. Emerson for his action as President during the three years he had held the office. His strong, well-considered rulings had in every case been useful to the Institute, and doubtless his judgment would now be bequeathed to his successor, in whom they had every expectation of satisfactory work in the strong and clear course that should be followed for the benefit of the Institute. Members must all desire to thank Mr. Emerson, too, for the admirable Addresses he had delivered during his term of office, and for his final word of benediction to the cause of the Institute.

Mr. ERNEST GEORGE [F.] asked leave to second Mr. Penrose's vote of thanks to the President, who had conducted the affairs of the Institute for them in so marvellously wise and kind a manner. One felt that his judgment had been good in all matters that had been brought before him, and he had used his energy for them always in a most courteous, kind, and thoughtful manner. They had very much to thank him for, and said good-bye to him in his capacity as President with the greatest regret, tempered only with the knowledge that Mr. Aston Webb was to follow him, and that all Mr. Emerson had been doing would be carried on with equal judgment and wisdom by Mr. Webb.

Mr. JOHN SLATER, *Vice-President*, having formally put the motion to the Meeting, the vote was carried by acclamation, and briefly responded to.

#### The Coronation Honours.

In the distribution of His Majesty's Honours, made known on the day originally fixed for the Coronation, the distinction of Knighthood goes to the retiring President of the R.I.B.A. Sir William Emerson has the hearty congratulations of all who have been brought in contact with him in his official capacity at the Institute, whether as Member of Council, as Hon. Secretary, or as President.

The Institute has also to congratulate another of its professional members the recipient of a similar honour, viz. Sir Caspar Purdon Clarke, C.I.E. [F.]; and also two honorary members, Sir Edward Poynter, President of the Royal Academy [H.F.], who receives a baronetcy, and Colonel S. S. Jacob [H.A.], who is promoted to K.C.I.E.

## The Institute Decorations.

Notwithstanding the unhappy postponement of the Coronation, it is only due to Mr. G. F. Bodley, R.A. [F.], to record the fact that he kindly made the design for the decorations of the façade of the Institute, and superintended the fixing. The panels were covered with red stamped velvet with white and black fringes, set off by heavy swags and wreaths of laurel intertwined with dark blue ribbon. A gigantic crown surmounted the whole, and on either side of a banner with the St. George's Cross were red shields bearing the initials "E" and "R" in gold. The decoration was practically completed when the sad news of the King's illness became known, and therefore it was allowed to remain over the Bank Holidays. The front was to have been illuminated by an arc light thrown from a window opposite, most courteously placed at the disposal of the Institute by Messrs. Lewis & Allenby.

## Danger of Fire at St. Paul's.

The following letter from Mr. Emerson appeared in *The Times* of the 19th inst. :—

June 1902.

Sir,—May I be permitted to call public attention to the extreme danger from fire to which our superb national monument, St. Paul's Cathedral, is subjected in consequence of the wood stages with which it is now so completely shrouded?

For its entire length the south side is encased in woodwork, very much of it being so slight in character that it would burn up with great rapidity. From the interior of the building it is seen that this woodwork is brought up close to the windows, which are obscured for nearly half their height. The tiers of seats are surmounted by canvas and tarpaulin. The woodwork slopes up from the street to the church walls, to which in many places it is actually attached. Fire would, of course, run with terrible rapidity up this slope and would expend much of its energy against the Cathedral walls. The result of the burning of these flimsy structures would calcine the limestone with which the walls are faced, and, giving rise to showers of sparks on a vast scale, might even attack the roofs.

Attention was drawn some days back to a similar danger to the National Gallery, and an assurance was given that ample precautions have been taken.

At Westminster the seats for the public are well detached from the walls of the Abbey.

It is to be hoped that the City authorities are taking every precaution in the event of fire, by careful watching and proper provision of fire appliances.

I am, Sir, yours faithfully,

W. EMERSON,

President of Royal Institute of British Architects.

## MINUTES. XV.

At the Sixteenth General Meeting (Ordinary) of the Session 1901-2, held Monday, 23rd June 1902, at 8 p.m., the President, Mr. Wm. Emerson, in the Chair, with 28 Fellows (including 12 members of the Council), 31 Associates (including 3 members of the Council), 1 Hon. Associate, and numerous visitors, the Minutes of the Meeting held Monday, 9th June 1902 [p. 400], were taken as read and signed as correct.

The following Associates attending for the first time since their election were formally admitted by the President and signed the register, viz. Alan Cameron Walker (Tasmania) and Harold Busbridge.

By request of the President, the Secretary read the Address which the Council, on behalf of the Institute, proposed to send to the King on the occasion of His Majesty's Coronation.

The President delivered an Address on the Presentation of the Royal Gold Medal to Mr. Thomas E. Colcutt [F.], who, having been invested with the Medal, replied in acknowledgment of the honour.

The business of the Session having thus concluded, the President delivered a brief address of farewell on the expiry of his term of office, and, on the motion of Mr. F. C. Penrose, D.Litt., D.C.L., F.R.S., *Past President*, seconded by Mr. Ernest George [F.], a vote of thanks was passed to him for his conduct of the affairs of the Institute during his term of office.

The proceedings then terminated, and the Meeting separated at 9.15 p.m.

## REVIEWS.

## GAS LIGHTING.

*Gas and Gas Fitting: A Handbook of Information relating to Coal-gas, Water-gas, Power-gas and Acetylene. For the use of Architects, Builders and Gas Consumers. By H. F. Hills, F.C.S. With seventy-three illustrations. 80. Lond. 1901. Price 5s. [D. Fourdrinier, "Builder" Office, Catherine Street, W.C.]*

This is the eleventh volume of the *Builder* "Students' Series," the usefulness of which is proved by the fact that it has already been necessary to issue a second edition of four of the volumes. The author goes thoroughly into the subject, and gives short but clear descriptions not only of gas fittings, but also of retorts, and the manufacture of various gases. In towns, electric light is taking the place of gas for illumination, and gas engineers have recently turned their attention more particularly to the construction of gas stoves and ranges, and many useful hints are given with regard to smells and ventilation. It is, of course, to the interest of the gas companies to supply stoves at a small cost; but when a fire is used during the greater part of the day, as in offices, a gas fire is much more expensive than a coal fire. It is a saving in gas to keep the main turned on about half-way; this will not affect the lights, and will make a great difference in the bill at the end of a quarter.

There are many interesting tables given: those on pages 119 and 120 show the loss of light through glass. The question of borrowed

light often occurs in Light and Air cases, and these tables should be very useful to architects for a purpose not contemplated by the author. The table on page 99 is also interesting, showing that the percentage of energy expended in producing heat is much greater than that used in producing light by all artificial methods, the percentage being 85 per cent. and upwards for heat; but in the case of glowworms, fireflies and luminous beetles, the conditions are reversed, being only 1 per cent. of heat to 99 per cent. of light.

The book is quite up to date, the latest acetylene lamps for omnibuses and "penny-in-the-slot" meters being described. More information is given than is required by the average architect; a smaller edition dealing with the ordinary fittings in a building, would be most useful; and a handbook, published at, say, a shilling, should have a large sale.

The chapters on ventilation, geysers, cookers, and water-heaters are also full of interest. The author has great knowledge of his subject; and the book is well illustrated. SYDNEY PERKS.

#### ARCHITECTURE IN BATH.

*The Eighteenth-Century Architecture of Bath.* By Mowbray A. Green, A.R.I.B.A. Illustrated by Measured Drawings, Photographs, and Sketches. Part I. To be completed in Four Parts. Limited to 500 numbered copies. Ls. 4s. Bath, 1902. Price 7s. 6d. each part. [George Gregory, Argyle Street, Bath.]

The destructive effect of the nineteenth century on our old provincial centres, which up to the railroad era had followed out a gradual course of development, will inspire the future historian with constant regret, coupled, we fear, with harsh complaint, of an age which was not only destructive, but most often even too callous to record the history it obliterated. A consideration of this kind makes it difficult to exaggerate the value of this undertaking by Mr. Green, who, in a manifold capacity of draughtsman, photographer, and architectural historian, has successfully devoted himself to recording the aspect of Bath during the most brilliant epoch of its history, the eighteenth century. The first of four parts of this publication has just appeared and has been presented to the Library, and is, we think, of interest and service to architects, apart from its special local value. The story is carried by this first part only so far as the appearance upon the scene of the famous Wood of Bath, as the author has wisely decided to illustrate the basis of the earlier work as the starting-point from which the later development proceeded. By the reprint of some early maps the local conditions are made clear, while the causes of the growth of the city at this epoch are sufficiently described.

The eighteenth-century architecture of Bath in its full development has certain distinct qualities. First, as an example of a more deliberate laying out

of a city for architectural effect than has been customary in England; and secondly, because, in spite of any such strivings after grandeur, the work is essentially domestic in character. In fact, to anyone familiar with Italian architecture in the land of its origin, or with the outcome of the application of its ideas elsewhere, the prevalent note of the eighteenth-century work at Bath is a subordination to domestic requirement, resulting in a smallness of scale that borders on meanness. This is to hint at an architectural equivalent of that aspect of the former life of Bath which caught the attention of Charles Dickens, and is enshrined in *Pickwick*. As the Master of the Ceremonies of Bath accepted his world by the light of unalterable conventions, so the architectural student to be "sympathetic" at Bath must take the Circus as the equivalent of the Colosseum, without any too curious an application of his foot-rule. There is sublimity in the M.C.'s dictum: "Hush, my dear sir; nobody's fat or old in Bath;" it is a step towards the realisation of the city of dreams, a paradise of architecture as purified from commercial abuses, as the M.C. conceived the balls at Bath to be when freed from the presence of "inconsistent tradespeople."

Whatever be the view that we may take of Bath architecture, applauding the grandiose idea, or despising to a point of equivalent ridicule the inadequacy of its embodiment, and the futility of its exclusions, it is clear that a city of such individuality deserves the fullest record of its past characteristics.

The real value of the work at Bath—its modern utility, so to speak—lies in a different plane. We may pass over much which to the eighteenth century seemed of high value, in the same spirit as in our day we put the unpretending city house of the Georges before its lordly contemporary, the portico-mansion, when summing their values as contributors to the development of domestic architecture. The dissolving effect of truth and common sense on the most highly organised convention, in the long run, need not blind us to the worth of the indirect results often arrived at in the course of its growth.

Mr. Mowbray Green's quarto history, lavishly illustrated with thirty-two large-plate photographs in the first part alone,\* and accompanied by several clearly-drawn measured drawings and details, of both inside and outside work, will be a monument, not only of an interesting page in English social life in its architectural setting, but also of how much the zeal, and painstaking thoroughness, of a local architect may accomplish, in recording the historical buildings of his native city.

ARTHUR T. BOLTON.

\* Mr. Mowbray Green has kindly lent blocks of four of his illustrations, which are reproduced on the following pages.



MARSHAL WADE'S HOUSE, ABBEY YARD, BATH.  
(From Mr. Mowbray Green's *Eighteenth-Century Architecture of Bath*.)



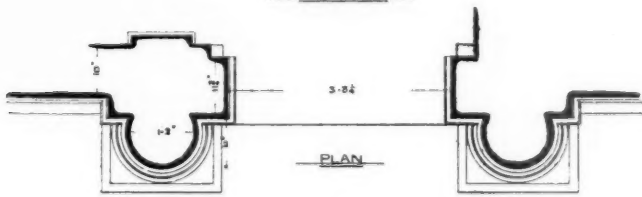
DOORWAY OF HOUSE IN WHICH BEAU NASH DIED, BATH.

(From Mr. Mowbray Green's *Eighteenth-Century Architecture of Bath*.)



ELEVATION

SECTION



PLAN

DOORWAY, BEAU NASH'S HOUSE

ST. JOHN'S COURT, BATH

SCALE OF FEET

(From Mr. Mowbray Green's *Eighteenth-Century Architecture of Bath*.)

(From Mr. Mowbray Green's *Eighteenth-Century Architecture of Bath*.)

